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Vol. 136

BERTINI

TWENTY-FIVE EASY STUDIES

Op. 100

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Vol. 136.

H. BERTINI

Twenty-five Easy Studies

FOR THE

PIANO

WITHOUT OCTAVES

Op. 100

REVISED, FINGERED AND EDITED BY

MAX VOGRICH AND G. BUONAMICI

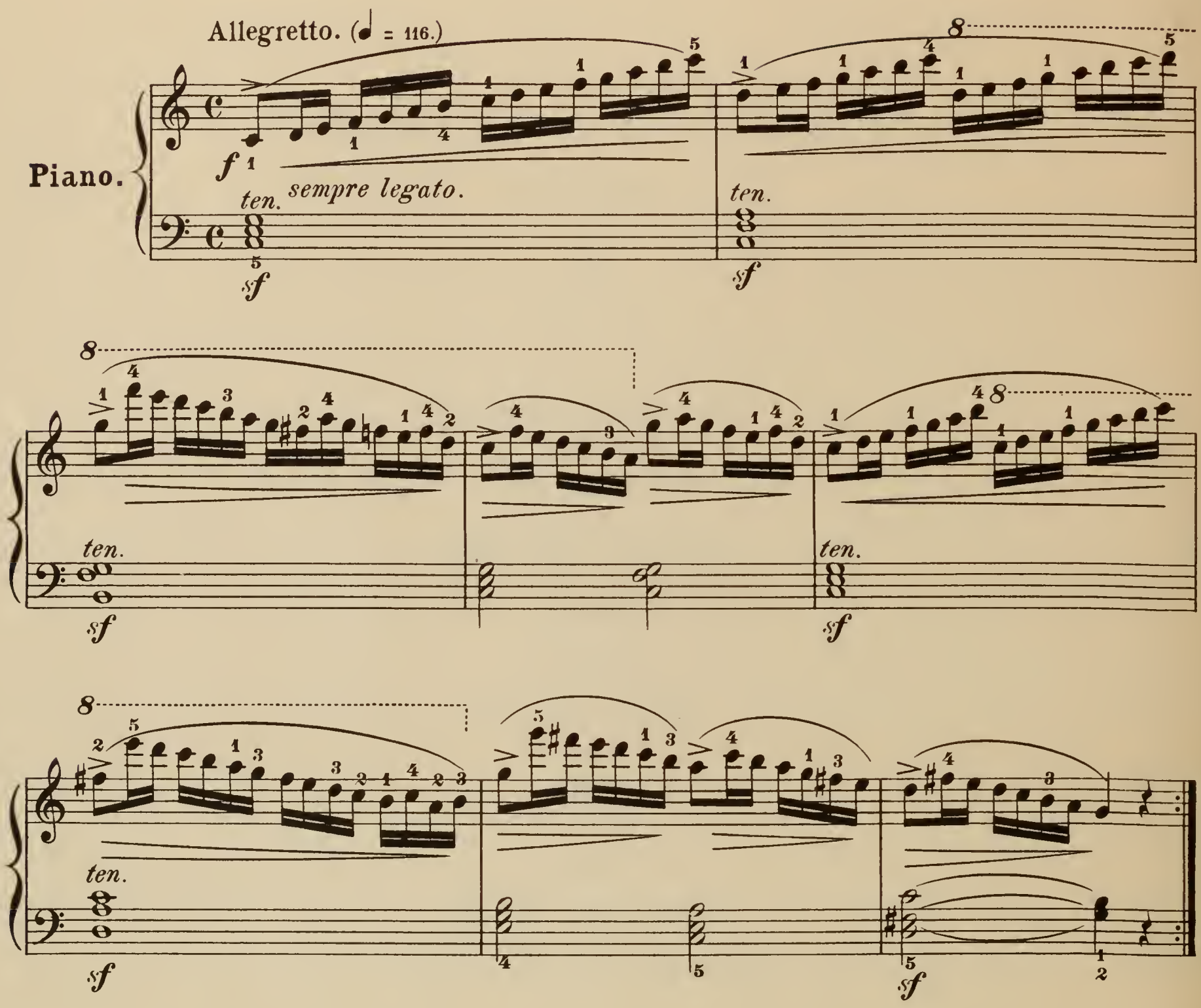
NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
1892

Printed in the U.S.A.

Etude I.

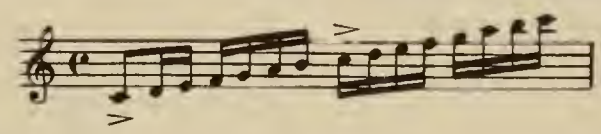
Fingering, Phrasing and Annotations by
G. BUONAMICI.

H. BERTINI. Op. 100.

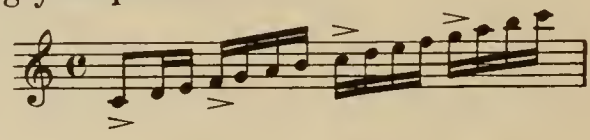


Before playing this study and the subsequent ones with the shadings and in the movements indicated, play them slowly and always loud, giving a special prominence to the accented notes of the measure, and even, if need be, to the unaccented ones.

This exercise should accordingly be practiced thus:



also thus:



The comma(𝄐), found in the 10th measure, and which will be found in other places in the course of these Studies, indicates a raising of the hand as much as is necessary for separating clearly one phrase from another, like the sign by which teachers of singing point out when breath must be taken.

At first, the hands should be practiced separately, and a special study should be made of those measures, of those passages, or details, which offer some difficulty, whether in the right or the left hand.

The use of the Metronome is strongly recommended.

These four observations are intended to apply throughout all these Studies.

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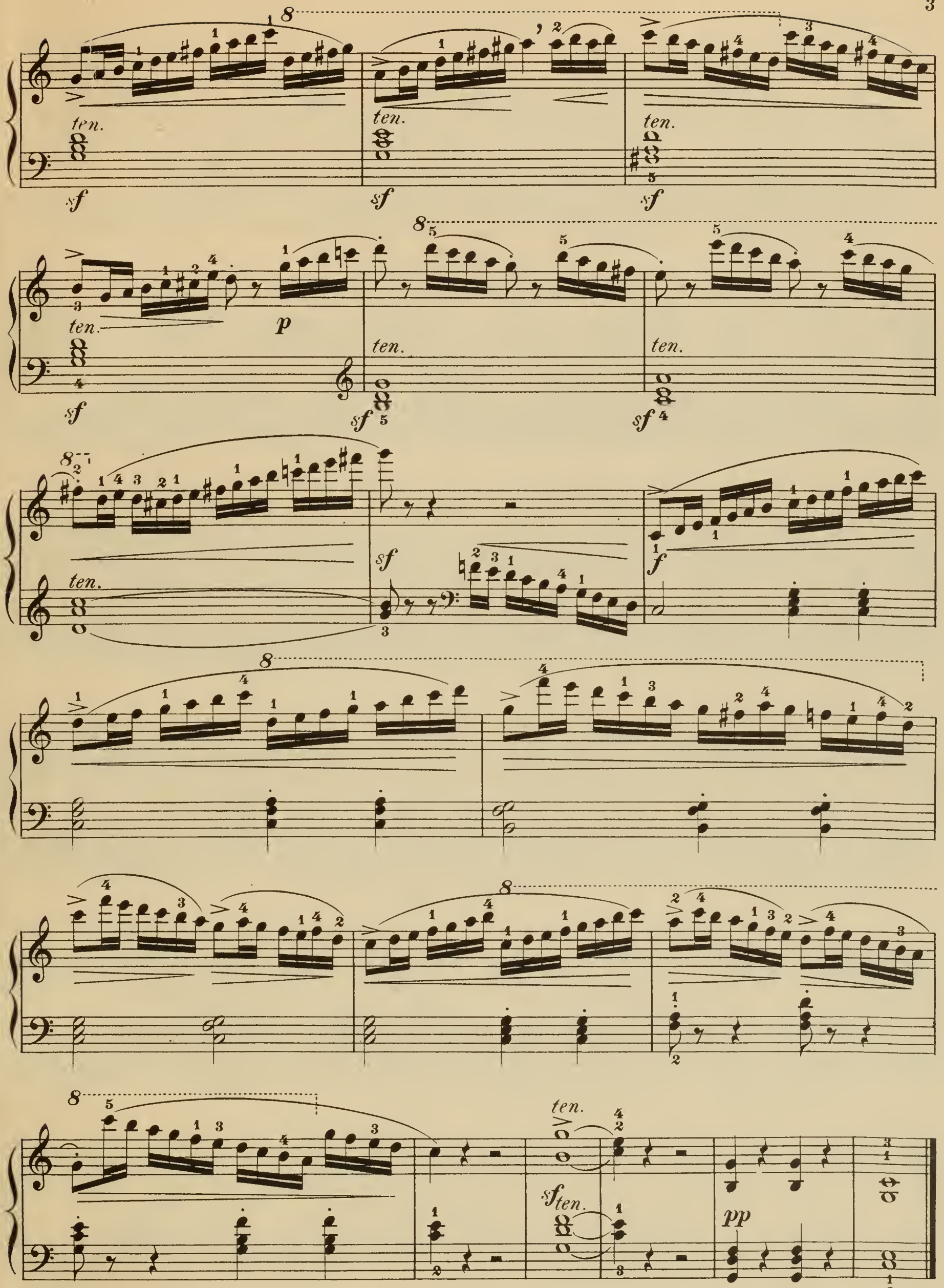
ten.
sf
p
f
pp

Fingering and Phrasing by
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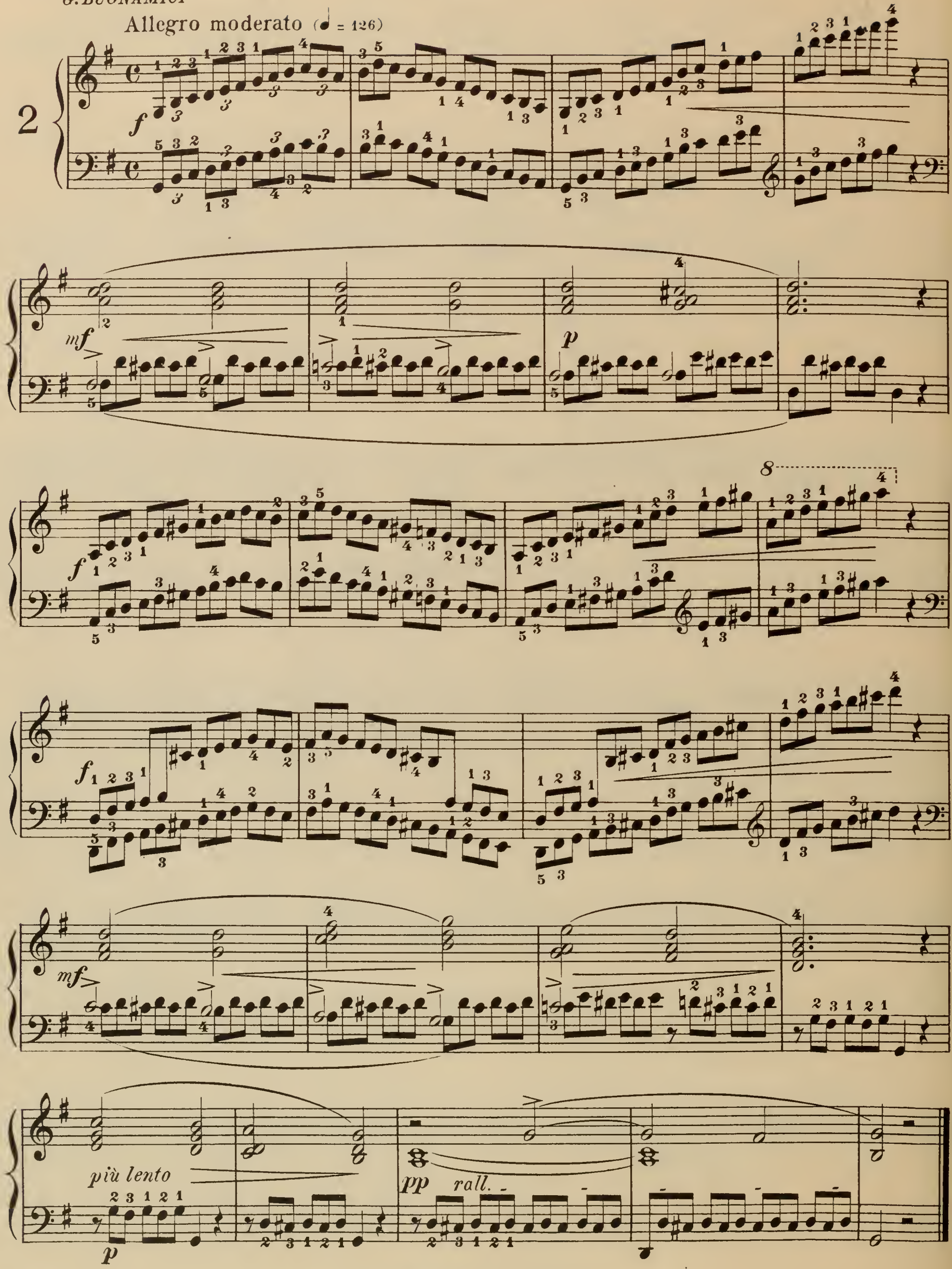
Etude II.

Allegro moderato (♩ = 126)



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Etude III.

Revised and fingered by
MAX VOGRICH.

Andantino. (♪ = 126.)

p

cresc.

dim.

p

mf

poco - ral - len - tan - do

a tempo.

p

cresc.

dim.

p

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Etude IV.

Fingering, Phrasing, Annotations by
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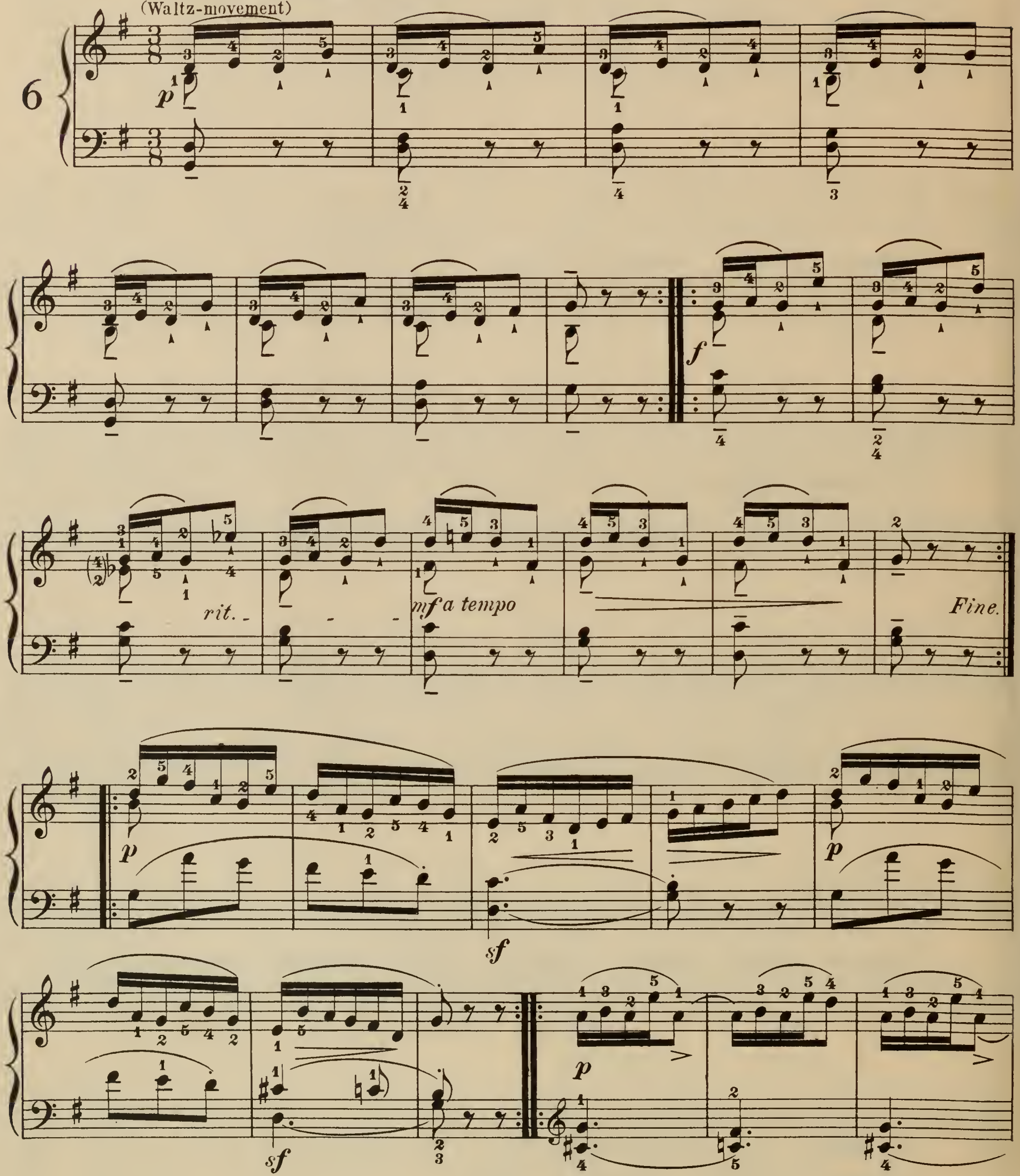
Movimento di Valzer (♪ = 168)
(Waltz-movement)



Notice here the fingering, which, though, at first, somewhat more difficult than the ordinary fingering $\binom{2\,3\,2}{1}$, yet ensures a much more certain and correct execution.

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f *ten.* *ten.*

p *cresc.* *p*

cresc.

f

D. C. sin' al Fine.

Etude V.

Revised and fingered by
MAX VOGRICH.

Lento e religioso. (♩ = 72.)

pp ben sostenuto.

rallen - tanto.

a tempo.

ff

p

f

ral - len - tan - do.

smorzando.

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Etude VI.

Fingering, Phrasing, Annotations by
G. BUONAMICI

Allegretto (♩. = 88)

p leggiero

p

sf

p

p

sf

From this study, the pupil may learn not only to change fingers on the same key, but also to observe the rests, giving them their full value; a thing not so easy as one would suppose, and, as a rule, not sufficiently attended to by young musicians. Here, the Metronome, as an inexorable judge, will be of great assistance.

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Etude VII.

Allegretto. (♩=88.)

sostenuto.

p

ten.

ten.

cresc.

p

cresc.

dimi

nuen - do.

p

cre

scen

do

f

dimi

nuen

do - e

ral

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len - - - tan - - - - do

a tempo

p

ten.

ten.

cre - scen - do - - dimi - nuen - - do.

p

m. g.

m. d.

m. g.

p

ten.

p

pp

p

Etude VIII.

Fingering, Phrasing, Annotations by
G. BUONAMICI.

Allegretto. (♩= 88.)

non legato.

f

non legato.

p

sf

p

sf

cresc.

ten. *ten.*

f

dim.

p

cre - - -

sf

seen - - -

do. - - -

The measures lacking slurs and dots above the notes are to be executed not exactly *legato* nor *staccato*, but somewhat between the two, corresponding to the *picchettato* of the violinist, and expressed in the language of the pianist by the term: *non legato*. See, with regard to this, also the annotation to Study Nº 44.

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f *p* *sf* *p*

sf *cre* - - - *scen* - - -

8

do - - - *sin'* - - - - - *al* - - - - -

sf *f* *p* *sf* *p*

sf *cresc.*

f 1 *mf* *dim.* - - - *pp*

Etude IX.

Fingering and Phrasing by
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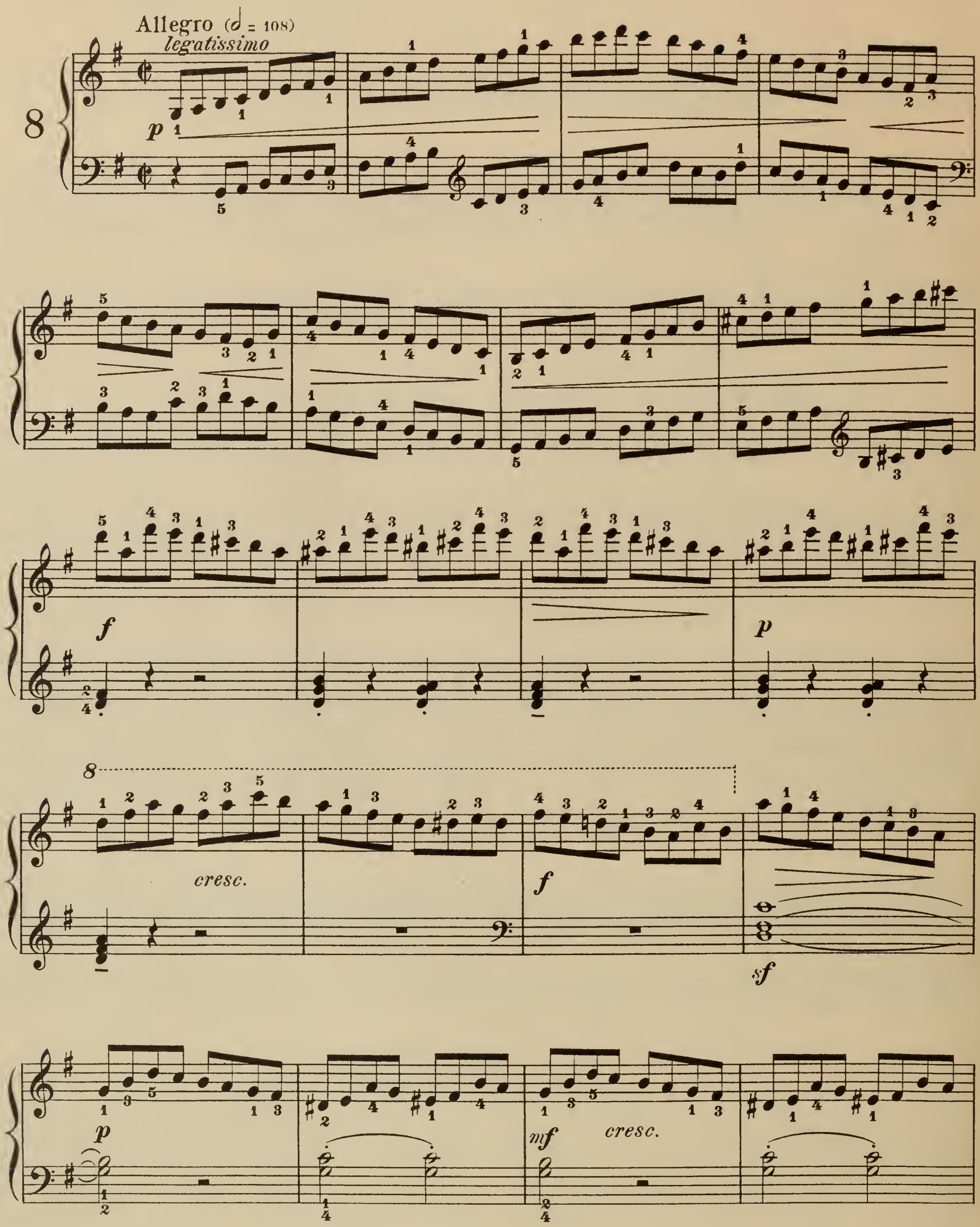

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f. *ff* *p*

p *cresc.* *dim.*

ff *p*

f *dim.*

p *cresc.*

f *p* *p* *pp*

Fingering and Phrasing by
G. BUONAMICI

Etude X.

Movimento di Valzer (♩ = 184)
(Waltz-movement)

7

dolce

ben tenuto il basso

mf

mf

p

f

p

rall.

p *ten.* *in tempo* *ten.*

f *sostenuto*

p

f

p

dim.

pp

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Etude XI.

Revised and fingered by
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Allegretto. (♩ = 88.)

p leggiero.

Fine.

sf

f

ff

di - mi - nu - en - do.

D.C.

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Etude XII.

Fingering, Phrasing, Annotations by
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Andante (♩ = 76)

(The chords well sustained.) (Sosténganse bien los acordes)

9

ben sostenuti gli *accordi*

p

legatissimo il basso

f

rall.

p

cresc.

dim.

in tempo

p

cresc.

dim.

p

It will be well to practice both the fingerings indicated, and to transpose the Study into *F♯* keeping the same fingerings.

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Etude XIII.

Fingering and Phrasing by
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Allegretto (♩ = 88)

15

f

dim.

p

f

dim.

mf

dim.

dim.

sempre.

p

pp

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Etude XIV.

Fingering, Phrasing, Annotations by
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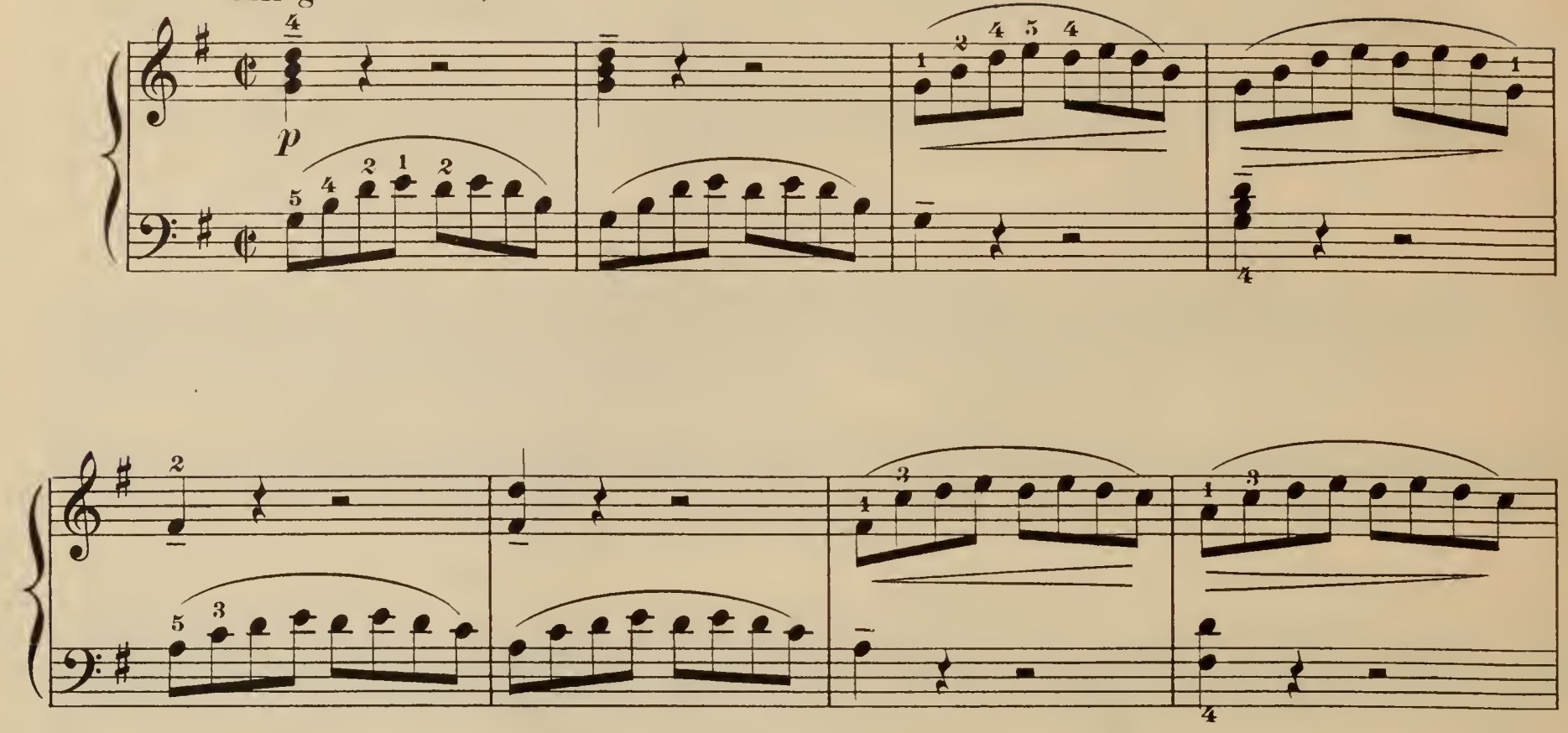
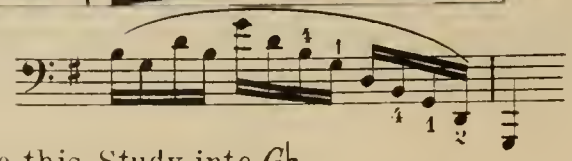
Allegro. (𝅗𝅥 = 108.)



It will be very useful for the study of the Trill to practice this exercise thus also:

etc:

in which case the execution of measure 15 may be:



Transpose this Study into *G♭*.

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ten. *ten.* *ten.*

p *ten.* *ten.* *ten.*

cresc. *sino*

al

f

poco a poco diminuen

do e rullen tan do

D.C. sin' al Fine.

Revised and fingered by
MAX VOGRICH.

Etude XV.

Allegretto semplice. (♩. = 84.)

p

f

p

p

p e legato.

sf

p

sf

p

cre - - scen - - do.

a tempo.

lento. *p*

ral - len - tan . - do

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Etude XVI.

Revised and fingered by
MAX VOGRICH.

Andante quasi Allegretto. (♩.= 84.)

ten. *ten.* *ten.* *ten.* *ten.* *ten.*

p

rallent. *Fine.* *a tempo*

p *Il basso ben tenuto.*

cresc.

p *p*

f

dimin - - ral - len - - tan - - do. *sf* *D.C.*

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Etude XVII.

Fingering, Phrasing, Annotations by
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Allegretto. (♩ = 138.)

p *cresc.* *p* *cresc.* *dim.* *Fine.* *p*

crescendo. *f* *p*

cresc. *mf*

dim. e *rall. molto.* *D.C. sin al Fine.*

Observe the change of fingers on the same key. This change, unnecessary at the time when these studies were written, has become indispensable through the modern construction of the pianoforte, the keys of which sink very much lower than formerly; hence, might easily fail to repeat a sound struck by the same finger.

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Etude XVIII.

Fingering, Phrasing, Annotations by
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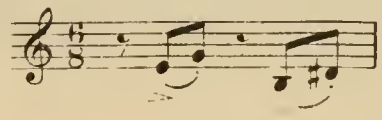
Allegretto. (♩. = 88.)

f ben marcato. *p* *mf* *p* *mf* *cresc.* *f* *p* *mf* *cresc.* *f* *Fine.* *p* *dimi.* *p* *cresc. molto.* *D. S. sin al Fine.*

General Rule: When two different notes, of whatsoever value, but both equal, are united by a slur, the 1st note is accentuated and held for its full value, the 2d one for half its value or even less, and without any accent.

The accent given to the 1st note will, of course, be conformable to the degree of force in general given to the phrase in which this note is found.

Accordingly, in the 23d measure of this Study, the left hand will execute thus:  and the accent will be slight, because we have the *diminuendo* of a *mezzo-forte.*

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Etude XIX.

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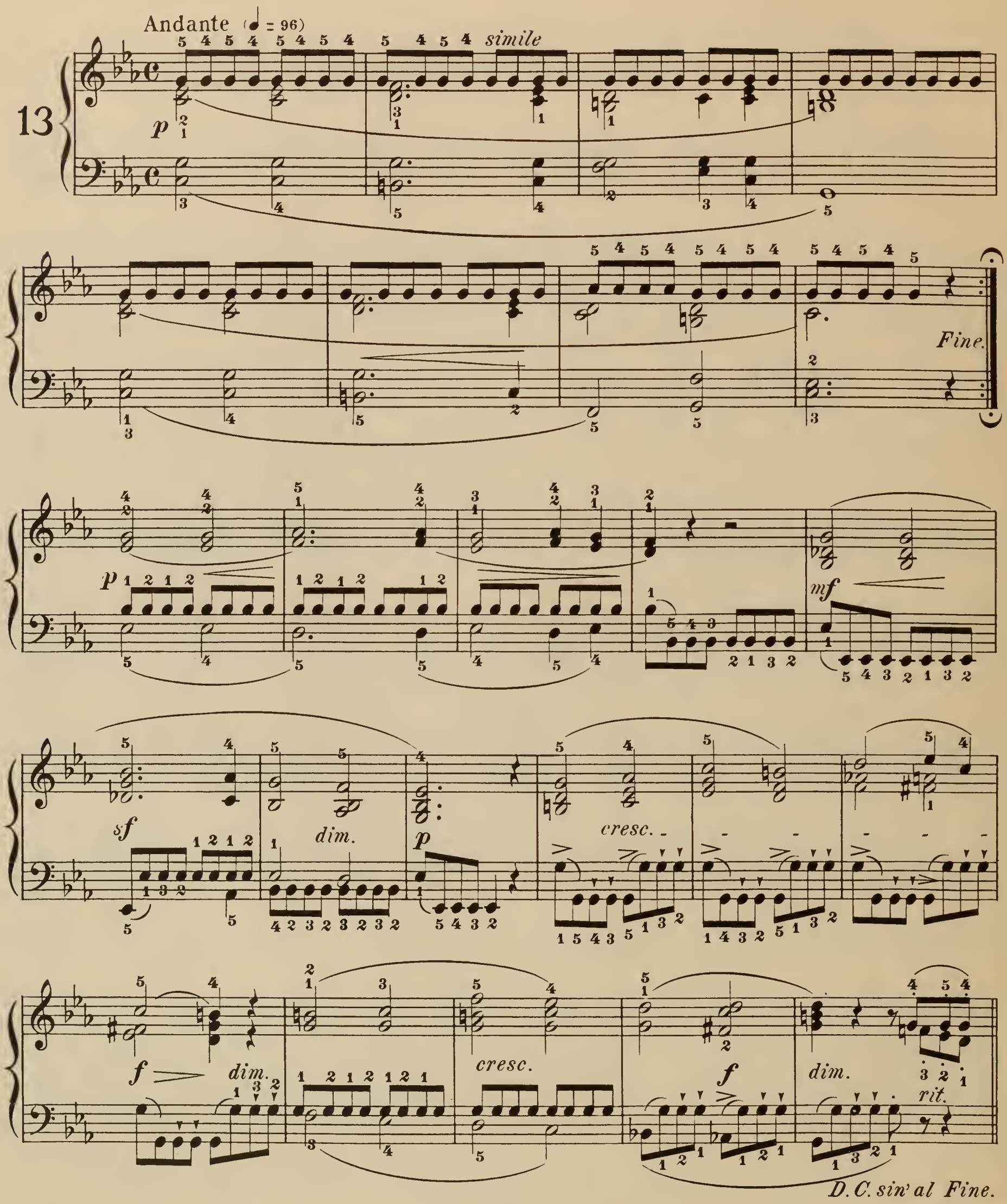

Here, too, though the fingering may seem somewhat complicated, it is, nevertheless, decidedly preferable to the repetition with the same finger, which always produces inexactness and uncertainty in the rhythm.

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Etude XX.

Revised and fingered by
MAX VOGRICH.

Andante. (♪ = 126.)

p

Fine.

mf

p

staccato

p

f

dimin. e ral - len - tan - do.

D.C.

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Etude XXI.

Revised and fingered by
MAX VOGRICH.

Andante. (♩ = 80.)

simile.

p

cresc.

Il basso legato.

sf

p

cresc.

sf

legato.

Fine.

mf

rallentando.

p *D.C.*

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Etude XXII.

Revised and fingered by
MAX VOGRICH.

Allegretto. (♩ = 104.)

p

p

p

cre - scen - do.

sf

rallent.

a tempo

p

mf sostenuto.

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Etude XXIII.

Revised and fingered by
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Allegro moderato. (♩ = 96.)

p

Fine.

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p

f

D.C.

Etude XXIV.

Fingering, Phrasing, Annotations by
G.BUONAMICI

Allegro moderato (♩ = 96)

11

f

dim.

mf

p

cresc.

dim.

f

dim.

p

p

dim.

p

The transposition of this Study a half step lower (into *G♯* minor) will be of the greatest utility.

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p cresc. dim. p

f dim.

p cresc.

f

dim. smorz. pp

p pp ff rall.

Etude XXV.

Fingering and Phrasing by
G. BUONAMICI

Allegretto, quasi andante (♩= 88)

19

p carezzevole

cresc.

mf

p

sf

Fine.

p

Copyright, 1884, by G. Schirmer.

ten. ten. ten. ten.

mf

cresc.

f sf dim.

p

f

dim. p

dim. e rall.

D. C. sin' al Fine.

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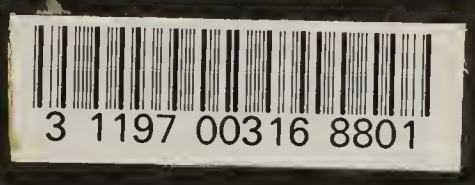

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